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ABSTRACT

Ideas about the arts and their place in the classroom are elaborated through this series of essays. "Radio Plays: A Close Encounter with Another Medium" (Norton A. Roman) discusses the use of old radio plays in the classroom. "Dynamic Dinosaurs" (Kathy Vajda) describes teaching a unit on dinosaurs to a kindergarten class. Lilyan Abramson combines reflections about her own experience as a child/student with a review of some of her own practices as an elementary school teacher in "The Arts in Social Studies." A teaching unit is described in "Nocturnal Animals" (Faye D. Freeman) in art, music, dance, and drama are used in studying the habits and activities of nocturnal animals. "Music in the Classroom" (Clivetta Johnson) discusses her experience as a music teacher reassigned to a fifth grade classroom and her integration of music into the basic curriculum. "The School Library Media Center" (Rhoda Katzenstein) describes some of the ways classroom teachers, art educators, and librarians can provide a coordinated approach to learning about the different arts, and how they can be coordinated with other subject areas. Each essay includes suggested student activities. (AEM)

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Resource Guide 1

THE IDEABOOK FOR ARTS IN EDUCATION

Ronald T. Lee
SERIES EDITOR

The resource guide was originally developed through the arts in education program of the City School District of New Rochelle, New York.

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1987

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ACKNOWLEDGEMENTS

Many educators, and hundreds of students, have been involved in the design and trial of the materials in the eight guides of the ARTS AND LEARNING series. Those who helped with the materials from each district included Joan Davidson (Community District Three, Manhattan); Cecille Davis (Community District Six, Manhattan); Maria Starmer (Homer Central Schools); Prabha Sahasrabuddhe (Middle Country Central School District); Carol Fineberg (New Rochelle City Schools); Kirk Dunklee and Ronnie Smutney (Plainedge Union Free Schools); and Ronald Topping and Joan Sanger (White Plains Public Schools). Ronald T. Lee, Professor and Chairman, Music Department, Wagner College, originated the idea for these guides, received a grant to develop the series, and compiled materials and coordinated activities throughout.

This project was made possible by the cooperative support of the New York State Council for the Arts, the New York Foundation for the Arts, and the New York State Education Department. The Inter-Agency Steering Committee for Arts in Education consisted of Julianna Sciolla (New York State Council for the Arts); Theodore Berger (New York Foundation for the Arts); Robert Reals (New York State Education Department—Bureau of Arts, Music and Humanities); and Robert Sullivan (State Education Department—Office of Cultural Education). The continued assistance and cooperation of Mr. Reals is noted, as is the unfailing interest and support of Charles J. Trupia (Director, Division of General Education, State Education Department). Laurie Rowe, Office of Federal Demonstration Programs, was a consistent supporter of the Arts in Education Network.

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PREFACE

In 1980 eight school districts in New York State received ESEA Title IV-C funds to design, develop, and implement arts in education programs:

Community School District 3, New York City
Community School District 6, New York City
Homer Central School, Homer
Middle Country Central School, Centereach
New Rochelle City Schools, New Rochelle
Plainedge Union Free School, Bethpage
Syracuse City Schools, Syracuse
White Plains City Schools, White Plains

The teachers and project staff members from these districts have written, tried, and evaluated an impressively large number of lesson and unit plans, and resource and curriculum guides. The ideas, methods, and resources contained in these materials are valuable not only to the teachers using them but also to classroom and arts teachers in other districts interested in implementing arts in education programs.

This series of resource guides has been designed by Ronald Lee, series editor, from the materials developed through efforts of these eight districts. For this purpose collaborative money was provided through the New York Foundation for the Arts by the New York State Council on the Arts and the New York State Education Department. The series consists of eight guides:

Resource Guide One
THE IDEABOOK
New Rochelle City Schools
Six essays written by teachers

Resource Guide Two
THE WRITE WAY ON
Syracuse City Schools
Strategy plans and ideas for creative writing

Resource Guide Three
INTEGRATING SOCIAL STUDIES AND FOLK MUSIC
Middle Country Central School District, expanded and rewritten by Cindy L. Daly
Instructional units and resources on social studies and folk music

Resource Guide Four
COMMUNICATION THROUGH THE ARTS
Syracuse City Schools
Learning activities for verbal and non-verbal communication

Resource Guide Five
ALTERNATE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION
Homer Central School
Prototypes for encouraging creative expression

Resource Guide Six
EARTH, AIR, FIRE, AND WATER
Community School District 3, New York City
Activities and resources, suggestions for networking

Resource Guide Seven
ARTS IN THE EDUCATION OF CHILDREN WITH SPECIAL NEEDS
Community School District 6, New York City
Activities for bilingual, gifted, and special education students

Resource Guide Eight
CREATIVE MATH ACTIVITIES
Plainedge Union Free Schools
Lesson plans for creative thinking in mathematics

Most of the guides also include appendices containing a variety of sample forms, ideas, and other materials used successfully in the eight programs. The following table shows the grade level(s) for which each guide was written, and the non-arts and arts areas covered. Main emphasis is indicated by an X, secondary emphasis by an (X).

Resource Guide	GRADE LEVEL			NON-ARTS AREAS								ARTS AREAS							
	Elementary	Junior High	Senior High	Foreign Culture/ Language	Geography	Language Arts/ English	Mathematics	Science Technology	Social Studies/ History	Community Resources	Resource Center/ Library	Architecture	Creative Writing	Dance/Movement	Folk Art/Crafts	Media Arts	Music	Theatre Arts	Visual Arts
1. The Ideabook	X	X		(X)	(X)	X	X	X	X	(X)	X	(X)	X	X	(X)	X	X	X	X
2. The Write Way On	X					X	(X)	(X)	(X)	X			X				(X)		(X)
3. Integrating Social Studies and Folk Music	X	X	(X)		(X)	(X)			X	(X)	(X)				X		X	(X)	(X)
4. Communication Through the Arts	X	(X)				X			X	(X)				X	(X)	X	X	X	X
5. Alternate Learning Experiences for Creative Expression	X	X	X	(X)	(X)	X	(X)	X	X	X	(X)	(X)	X	X	X	X	X	X	X
6. Earth, Air, Fire and Water	X	(X)		(X)	(X)	(X)		X	(X)	X	(X)	(X)	X	X	X		X	X	X
7. Arts in the Education of Children With Special Needs	X			X	X	X		(X)	(X)	X			X	X	(X)		(X)	X	X
8. Creative Learning Experiences in Math	X					(X)	X					X	(X)						X

TABLE 1

Two other publications coming from the efforts of teachers in the eight districts are THE NETWORK NOTEBOOK: A CASEBOOK FOR ARTS IN EDUCATION written by Carol Fineberg, and MARA — MATHEMATICS/ARCHITECTURE RELATED ACTIVITIES, a publication drawn from the Architects-in-the-Schools projects, primarily in the White Plains City Schools. These publications are available from the Bureau of Arts, Music and Humanities Education, Division of General Education, The New York State Education Department, Albany, New York 12234.

INTRODUCTION

What happens when a group of teachers discuss ways to integrate the arts into the basic education of their students? That creative dialogue is what the City School District of New Rochelle supported when, during the course of its arts in education program, nine teachers* met weekly with Carol Fineberg, Resident Consultant to discuss, argue, and arrive at some conclusions regarding how they would make the arts an important part of their instructional program.

In the case of two teachers, the arts were their specialty. The question for these teachers was how to insure that the teaching of the arts in the classroom included issues that they, as trained artists, felt were important.

One result of all that talk is THE IDEABOOK FOR ARTS IN EDUCATION – a series of essays that elaborate on good ideas about the arts and their place in the classroom. Teachers and other educators will find these essays thought-provoking and challenging. They are not recipes, but are rather like the kind of talk that good cooks have when they get together.

* Lilyan Abramson, Faye D. Freeman, Adrienne Garnett, Clivetta Johnson, Rhoda Katzenstein, Eugenia Miller, Norton A. Roman, Robert J. Stephens, Kathy Vajda

ORGANIZATION OF THE GUIDE

"Resource" in Resource Guide 1 is the main word in the organization of this publication. As a teacher you will want to use these six essays as a catalyst for designing new segments in your curriculum or for expanding units which you have already used. Key questions you must consider include: "How can these ideas be used in *my* situation? In what manner will incorporating these ideas make *my teaching more effective*? How do these ideas fit into the educational goals I have set for my students?"

Once you have answered these questions, you need to design and develop your instructional unit—using and expanding the ideas you have selected from the essays. The next steps are to implement your unit and then carefully evaluate the total experience. Only through evaluation can you determine whether or not the questions presented above are answered affirmatively and in what manner you can make improvement.

The essays give descriptions of six experiences, each by a different teacher. The essays give both personal reactions and lists of suggested activities which the teachers tried or felt would work. In addition to these resources you should consult with the arts specialists in your school district. Incorporating instruction by music and art teachers will enrich learning activities in your unit. And do not forget the numerous cultural opportunities available in your city and surrounding region. Community artists, museums, and performing arts organizations are often very interested in assisting you and your school in identifying ways to integrate the arts into the basic education of your children.

As a result of using this guide, you will develop a greater repertoire of methods and resources to use, engender good feelings within your students about the subject matter, enhance and reinforce the concepts you are already teaching, and enrich your curricular offerings.

ESSAYS

3

1

Radio Plays: A Close Encounter With Another Medium

Norton A. Roman

A combination of nostalgia and good educational thinking prompted the school district to order over twenty old radio plays to be used by classroom teachers in the elementary and junior high grades. As Norton Roman demonstrates in the following essay, the use of the plays is infinite, combining skills in creative expression with a large dose of visual imagination. Teachers are, of course, urged to listen to the programs first and select those most applicable to their goals in either creative writing, speech, social studies, or drama. What is most important is to honor the limitations of the medium. A radio play is meant to be listened to. Teachers can work out learning activities to go with the plays or spend concentrated time with a group of students who, after listening to a few cassettes, may wish to try their hand at developing their own radio play. If nothing else, the plays help teachers set the stage for what it was like "in the olden days" – an important aspect of social studies. C. F.

Were you a child during the golden age of radio? Were you scared out of your wits every time you heard the squeaking door on "Inner Sanctum?" Did you thrill to the theme music of "The Lone Ranger?" Did you shut your eyes every time you heard "Lights Out?" Did you hide in the closet when you thought that the Martians were invading as you listened to "War of the Worlds?" Did you identify with Frank Merriwell, Henry Aldrich, "My Friend Irma," or wish you had "A Date with Judy?" Did you spend Saturday mornings listening to Cream of Wheat commercials followed by "Let's Pretend?" When you heard the roar of the train, did you want to visit "Grand Central Station" for another adventure story? If you listened to radio programs regularly as a youngster, you were exposed to a medium which helped you visualize the spoken word. Your imagination helped you explore a fantastic world of words, experiences, unusual places, and unique characters.

Radio, an under-utilized medium in classrooms, offers enormous educational possibilities. Radio plays, ranging from comedy to adventure, help to develop students' listening skills as well as to stimulate their imaginations. You might collect old radio plays on cassettes and use them in your classroom. Additional tapes and/or records may be borrowed from your school and/or public library. The librarian can suggest books, tapes, records and plays to add to your unit.

HOW TO GET THE MOST OUT OF THE TAPES

Since radio is a very personal medium, try to create the kind of atmosphere that allows "one to one" communication between the listener and the radio. Recall how you used to listen to the radio as a child and try to set up a listening corner in your classroom that allows similar conditions to those you had in your bedroom or the family living room.

Encourage your students, when established in the listening corner, to relax. Let them know that it is all right to stretch out, close their eyes, and imagine the various scenes as they are played. When you play some of the mystery or adventure tapes, you may want to dim the lights in order to create a dramatic mood.

As the students begin to use the tapes as models for their own play-writing efforts, encourage them to play back certain key passages that show the playwright's skill in handling transitions from one time to another or from one scene to another.

Allow sufficient time for the students to share their reactions to the plays and the medium. Encourage students to justify their claims that they loved one play and hated another, or that one was very good while another was awful.

WHAT STUDENTS CAN LEARN FROM STUDYING RADIO PLAYS

Students can learn much from a radio play! First of all, they learn that while radio is a medium for the ears, it is

dependent upon the written word. Second, they learn how important it is for the listener to use his or her imagination in order to visualize the characters, their clothes, possessions, facial expressions, gestures and surroundings. Third, a radio play provides a good instance of the importance of collaboration for artistic achievement. The writer has to work with actors, a director, an engineer, a producer, and so on. Fourth, students can learn the specific literary genres and the various elements of drama through their analysis of radio plays. Fifth, by creating radio plays, students learn how important rehearsing, editing, re-writing, and criticisms are. And they discover the joy of completing a project to the sound of audience applause.

GENRE

Here are some activities that emphasize the generic qualities of radio plays:

1. Define and discuss genre so that students understand the term. (Genre is a distinctive type or category of literary composition.) Compare different genres as to purpose, plot, stock characters and settings (i.e., science fiction, mystery, western, fantasy, romance, adventure).
2. Listen to different radio tapes according to their classification (i.e., science fiction, mystery). Discuss and define specific genres and compare their use in different media (Are soap operas on radio and television different? How is a radio mystery program different from a television mystery program?). Analyze the elements and characteristics of each genre.
3. Ask students to "translate" a radio tape to a different medium. After listening to "Dracula," for example, ask students to change it into a pantomime or rewrite it as a western.
4. After studying a genre and listening to several tapes, ask students to write and act out an original radio play. Individual students or groups may incorporate scenery and costumes for the studio audience to appreciate. They might add songs as well as other background music.
5. List the names of radio and television programs currently popular on the chalkboard. Ask students to identify the correct genre.

THE RADIO PLAY—A DRAMATIC FORM

The radio play reached its greatest popularity with such diverse programs as "Amos 'n' Andy," "Fibber McGee and Molly," "War of the Worlds," "Superman," and "Stella Dallas." All forms of drama have been used on the radio. In order to understand the radio play, students might discuss the following ideas and concepts:

1. **Drama** is a specific art form which tells a story through the speech and actions of the characters in the story. Actors impersonate the characters.
2. **The emotional tone** of a play may be serious, comic, or a combination of both. Strong feelings are evident in most effective plays.
3. **Tragedy** deals with important problems, conflicts, and questions. Morality and social and psychological relationships are probed. Usually a tragedy has an unhappy ending for the hero or heroine.
4. **Comedy** attempts to make the audience laugh as well as stimulate feelings that may range from joy to scorn. Comic writers exaggerate reality, poke fun at people, and give their plays a happy ending.
5. **Farce**, frequently used in radio and television, is a specific form of comedy. Ridiculous characters and situations as well as broad physical clowning are characteristic of this form.
6. **Melodrama** involves a sharply defined, simplified moral problem. Good and evil are obvious in the author's style. A villain initiates actions which threaten the sympathetic characters.

7. **A well-written play** consists of a sequence of incidents organized to accomplish a purpose, such as arousing laughter. The action is unified. The play advances the central purpose, and nothing in it should be unrelated to that purpose.
8. **Soap opera** is a serialized radio or television program which dramatizes the life of a fictional individual, family, or group. The personal and domestic problems, failures, successes, and interrelationships are described in sentimental and melodramatic ways.
9. **Situation comedy** is a serialized radio or television program which deals with an individual, a family, or a group of stock characters in a humorous way. Each episode is usually complete in itself.

CONVENTIONS OF RADIO

Here are some terms related to the creation and production of radio plays and some activities that may be useful:

1. **Scripts** – Assist students to examine scripts in order to learn the format for writing one. Examples of radio plays will be found in their basal readers as well as anthologies of plays in the school library.
2. **Narrator** – Discuss role of the narrator. Ask the following questions: Why is radio more dependent on narration than is television? What type of voice and diction does a narrator usually have? Why?
3. **Sounds** – Every radio production includes one or more of the following sound images: 1) voice, 2) music, 3) sound effects, 4) ambience, and 5) silence. Each makes an appeal to the imagination.
4. **Silence** – There is unintentional silence. This kind of silence, sometimes called "dead air time," is an anathema to radio people because, if it continues for long, listeners may conclude that the station has gone off the air. But there is another kind of silence – pauses that heighten tension, build rhythm, or surprise. It takes daring to use this negative space as a radio image, just as it does to use broad areas of white canvas in painting. Purposeful silence is often indicated in scripts by ellipses (...). Ask students to practice reading various selections modifying the lengths of silence.
5. **Sound effects** – Ask students to identify the sounds and their intended effects in one or several radio plays. Then help them to make their own sound effects and tape them.
6. **Miking** – Give students the proper equipment to tape their own show. Help them to "mike" the show properly.
7. **Editing** – Help students to experiment with tape recorders in order to splice out or insert music and sound effects. Check with the resource center expert in your school and learn how to splice.
8. **Ad lib** – Ask students to differentiate between a prepared script and "ad-lib" comments. Listen for "ad-libs" in the radio plays. They are hard to detect.
9. **Dialogue** – Introduce the technique of "tagging" – indicating within a line the person spoken to ("Where are you going, Russell?"). Here, "Russell" is the tag word. In order to avoid confusion, the person's name is given as part of the answer ("I'm going to the store, Elizabeth.")
10. **Voice control** – Help students to imitate the voice of babies, old people, inanimate objects, etc. They can experiment with their voices by creating echo chambers, talking through a handkerchief, lowering their voices, and distancing themselves from the mike.
11. **Rehearsals** – By rehearsing the program a few times, students learn how to polish their performance and/or script. They learn to critique their performances as well as to set standards of perfection.
12. **Theme music** – Play different themes from radio or television programs. Ask the following questions: What is a theme? Why is it used? How do themes prepare you to listen? The music teacher can assist you by explaining other uses of theme music or obtaining different musical examples. Ask the students to select theme or background music for their original radio productions.
13. **Plot development** – After the students have heard a simple story, introduce the concept that most plays usually follow a plot "formula." Show students how to identify the components of formulas such as these:

    Boy meets girl – boy is rebuffed by girl – boy saves girl – boy earns love of girl.

    or

    Man struggles against nature – man overcomes nature with help from loyal animal.

    Show students how the major incidents of a plot fit a formula. Ask the class to write a story together. Ask them to follow a formula for plot development.

CHARACTERIZATION

1. Ask students to discuss and define what a character is. Let them compare different radio characters.
2. Ask students to improvise or role play easily identifiable characters.
3. Compare and contrast the use of characterization in radio with current stock characters on television.
4. Play "Who Am I?" One student gives clues about a character and the others give their responses. You could also have the students draw portraits and write biographies, autobiographies, and/or character sketches.
5. Ask students to choose a radio character and write a 60-second scene concentrating on character development. In preparation, ask students how someone who is clumsy (the character) would respond when someone else (the character's friend) offers a glass of water. Then use the response as beginning the dialogue.

   Example: Will: Here, have a glass of water.
   Tim: Oh my gosh, I dropped it...
   all over my best pants....

6. Have the students analyze different characterization according to attributes, as in this example:

	Lone Ranger	Superman
Physical Description		
Personality		
Interests		
Habits		
Occupation		

SUPPLEMENTARY ACTIVITIES

Here are additional activities to expand your radio play unit:

1. **Open-ended stories** – Play a radio tape and ask students to suggest a new ending. Have them write the new ending and perform it. Or, play a tape and shut it off at an exciting moment. Ask the students to complete the story. Discuss the appropriateness of the regular and suggested endings.
2. **Story boards** – Teach the students how to make a story board. Point out the difference between a story board (pictures) and a plot outline or diagram (verbal).
3. **Illustrations** – Play a portion of a tape. Ask the students to imagine what the characters look like, what they are doing and where they are doing it. Ask students to sketch the scene as they visualize it.
4. **Commercials** – Ask students to devise commercials for a radio play (singing commercials, spoken commercials, or combinations).
5. **Diction** – Use a tape recorder and allow the students to read a selection from a book. Ask them to listen to their own speech as though they were speech clinicians. Consult with the school speech clinician on what type of diction exercises would help the students to enunciate better and project their voices more effectively.
6. **Tape a book** – Give each child a blank tape in order to record a popular fairy tale. These tapes could be played for the primary grades and kept in the school library. Students should try to improve their phrasing and inflection and expand their voice range. Students should be encouraged to take blank tapes home in order to practice as well as record.

2

Dynamic Dinosaurs

Kathy Vajda

Most kindergartners display an avid fascination with dinosaurs. Kathy Vajda's pupils were no exception. Because of her selfconfessed lack of background in the subject, she usually veered away from dinosaurs as themes for discovery, in spite of repeated requests from her dino-loving pupils. She finally succumbed, however, feeling she could no longer duck the issue. The dinosaur found a new habitat in her room. Notice how the arts were integrated in ways that helped the children learn about dinosaurs and, at the same time, experience various art forms. C. F.

It was apparent from the beginning that while kindergartners liked dinosaurs, some had a greater and deeper interest in them than others, and I had to provide for their varying interests. For starters, we established one day a week as "Dinosaur Day." This day was set aside for making the dinosaurs and their habitats, reading about real and fictitious dinosaurs, and making our dinosaur play.

The children were invited to bring "dinosaur things" from home. They brought stories, puzzles, models, magazines, fossils, masks, and pictures. Everything the children brought in was identified and put on a dinosaur table to be used by everyone. When I set up the dinosaur table, children who were especially interested were able to use it every day. Those less interested could select their activities accordingly. If the children had been required to listen to a dinosaur story or do something dinosaur-related each day, would their enthusiasm and inquisitiveness have endured for so long? I wonder.

Since dinosaurs share many characteristics with other reptiles, it was useful to place them in their biological category early in the unit. In that way, when we examined lizards and iguanas, the children saw the relationship to dinosaurs more readily. I prepared a portfolio in which the children's pictures and stories were kept. This dinosaur book was kept near the dinosaur table for easy reference. The dinosaur book contained pictures, brought to class by the children, of various reptiles, past and present; each of these was labeled with the correct scientific name as well as with the name of the child who contributed each picture.

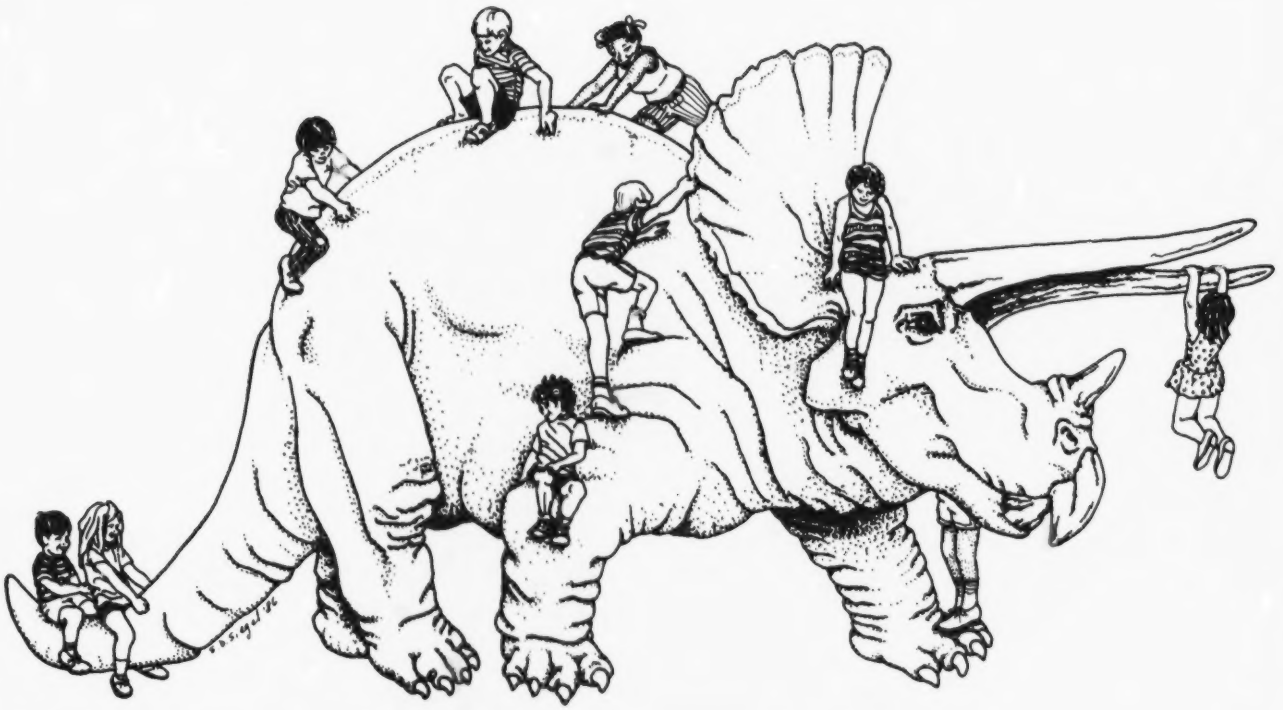
DINOSAUR "WARM-UP" ACTIVITIES

As the kindergartners began to use the school library, someone checked out a book about dinosaurs. During the sharing of books I asked, "What do you know about dinosaurs?" I recorded the children's comments and used them as a guide to what needed to be learned. The comments were saved and later sent home to the parents as part of a dinosaur booklet.

Since the children were studying a topic with a particular vocabulary, I incorporated that vocabulary whenever and wherever it was appropriate. When I used a new word, I waited for someone to ask what it meant. When I had to wait too long, I asked the children if they knew what the word meant and explained the word by showing and doing. For example, "fossil" was explained by giving the children clay, which they flattened and into which they pressed a chicken bone to get an imprint. After the clay hardened, they had their own "fossil." Leaves, twigs, and nails were also good objects to fossilize. The words that I expected the children to use were:

1. fossil
2. reptile
3. extinct
4. research
5. camouflage
6. skeleton
7. prehistoric
8. habitat
9. environment
10. archeologist
11. "dig"

We examined what the earth was like during the age of dinosaurs by looking at magazine pictures and books. The children described the dinosaur world they saw on



television. This became a natural opportunity to distinguish between real and make-believe, as well as to compare the earth today with the dinosaur's earth. I encouraged children to make their own books. They dictated their stories to me, and I wrote them down. They copied them on lined paper and made appropriate illustrations.

CREATING A HABITAT

After examining books and pictures and discussing the topic, the children were ready to "create" an environment for the dinosaurs that was lush with vegetation and accurate as to topography and geography.

Before putting anything on paper, we became "archeologists" and went on a "dig" at a nearby area that might have been the home of a local brontosaurus. While there, we paid special attention to the height of the trees, the texture of the bark, the shape and color of the leaves, the thickness of the trunks, the color of the ground dirt, grass, bushes, and flowers, and the colors of the sky and the lake.

In creating the environment, I used a three-dimension, multi-media approach. We used mural paper and a large refrigerator carton which opened and stood freely. In addition to the usual art materials, we used dowels, paper towel rolls, styrofoam shapes, felt, pipe cleaners, tissue and crepe paper. The art teacher helped us with the design and construction of our habitat. The result was a walk-in diorama in which we placed our dinosaurs.

EXPERIENCE CHARTS

Like many teachers, I used experience charts in class. The children loved to see their names on them as we recorded their comments, thoughts and ideas. The repetition of words helped build a sight vocabulary. Listening to others and then "helping" me with the words I recorded encouraged respect for others. It also gave the children new ideas and reinforced their learning. I displayed these charts and everyone was encouraged to contribute. We made several experience charts related to dinosaurs.

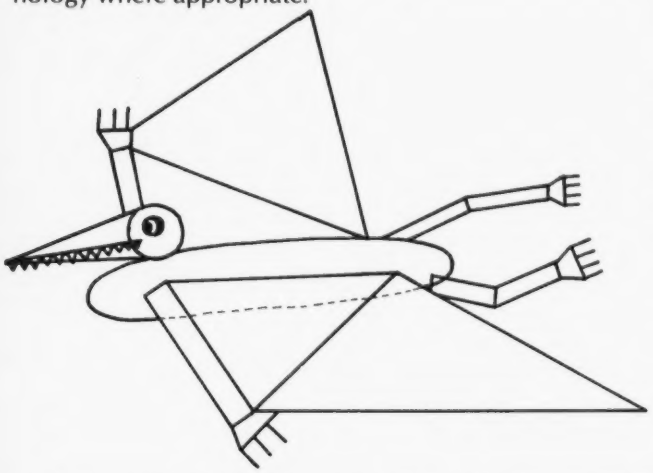
DINOSAURS—THE REAL THINGS

When the day arrived for studying specific dinosaurs, I asked the children if they knew the names of any. The two that were most familiar were Brontosaurus and Tyrannosaurus Rex. This was good because the former was a plant-eater and the latter, a meat-eater. We were ready to classify various dinosaurs according to their preferred menus.

We read about the different kinds of dinosaurs, paying particular attention to size, preferred food, teeth, feet, head and special habits. I encouraged the children to draw or paint dinosaurs. For the child who said "I can't," we took a picture of a brontosaurus and broke it down into geometric shapes. The child put it back together, drew the dinosaur schematically, and filled in the salient features.

We made a number of three-dimensional dinosaurs using boxes, tubes, styrofoam, paper, yarn, and paint. The children contributed their own ideas regarding size, position, and relation to other dinosaurs. The completed dinosaurs were placed in the diorama.

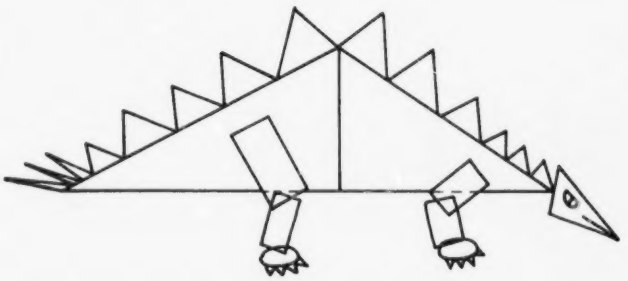
In order to enable the children to visualize the size of a dinosaur, I used a ball of string to measure whatever was compared to the dinosaur. For example, if a dinosaur were as long as seven cars, we actually measured seven cars parked in a row. If a child came up to a dinosaur's knee, we measured the child and estimated how big the dinosaur would be. We counted how many footsteps it took to walk from one end of a baby dinosaur to the other, and how many children were needed to equal the length or height of the dinosaur. For all these activities we recorded our conclusions, using mathematical terminology where appropriate.



After we studied the dinosaurs, we visited a museum of natural history. The trip reinforced all the ideas about size, food, special physical characteristics and habitat. It filled in voids and opened the door to new learning, discovery and inquiry.

I was most fortunate to have an amateur photographer, the father of one of the children, on our trip. He took wonderful slides, which were stored near our dinosaur table, ready to be viewed by next year's class. The slides served as an accompaniment to poems and drawings included in the dinosaur book.

Continuing to capitalize on the children's excitement about the size of the dinosaurs and with the artistic assistance of the art teacher, we constructed a gigantic papier-mache dinosaur and named it "Harvey." "Harvey" took about eight weeks to complete. The children, with adult help from our class grandmas, completely covered the frame and all the chicken wire forms with papiermache. They kept a watchful eye on "Harvey" as he dried be-



cause they were anxious to paint him. When painting time arrived, they mixed red and green to get a suitable greenish-brown. Everyone had a chance to paint a part of "Harvey."

"Harvey" needed eyes, teeth and nails. For these parts, the children used styrofoam. Styrofoam balls became his eyes. They even gave him red pupils! They cut styrofoam triangles for teeth and painted the inside of his mouth and parts of his teeth red because he had just eaten! ('Harvey" was a meat-eating dinosaur.) Styrofoam triangles were also used for "Harvey's" toes.

At first "Harvey" scared everyone who met him because he towered over them. When the children finished telling all about him, however, "Harvey" was no longer scary, but rather their "really, truly, very own dinosaur!"

THE FIFTH SENSE

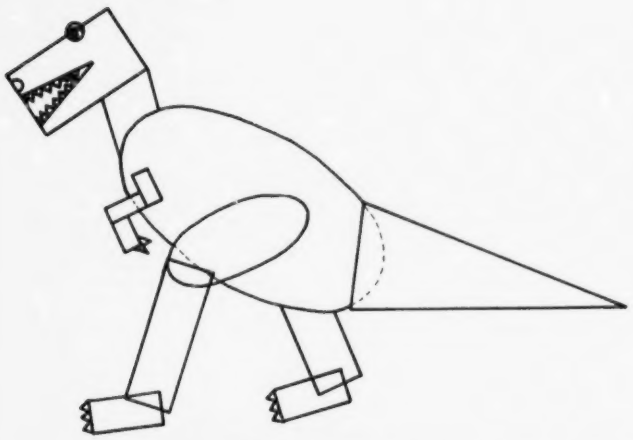
Not wanting to ignore the delicious world of make-believe, I read Ogden Nash's "The Tale of Custard the Dragon" to the children. They, in turn, told make-believe stories of their own.

We also made dinosaur cookies. From the model pictures each child chose a "dino" to bake and prepared a rolled cookie recipe (under supervision, of course). The pictures and drawings reminded the children of how many ways a dinosaur might pose. We divided a typical dinosaur into geometric shapes corresponding to each part of the body. They worked with five pieces of dough, shaping each into a particular part of the body (head, neck, trunk, legs, and feet). Any remaining dough was used for additional details, as were raisins, silver candy balls, chocolate chips, and sprinkles.

Oven baked, the cookies became a signal for a dinosaur party. I asked, "What was it like eating your dinosaur cookies?" "How did they taste?" I recorded the descriptive words and affixed them to the dinosaur shapes. The recipe and the descriptive words became another page in our dinosaur book.

PERFORMING A DINOSAUR PLAY

Recalling the fossil of Brontosaurus footprints that the children had seen at the museum, we discussed the



sounds the animals must have made when they walked, and why. The children "became" Brontosauruses and walked in that slow-moving, ponderous way, making thundering noises with each step they took. I distributed drums to several children so they could develop a beat to the movement.

The children "became" dinosaurs and performed on Dinosaur Day for parents and friends. They pantomimed scenes from the poems and stories about dinosaurs. A professional mimist worked with the children as they prepared their presentations.

DINOSAUR SOURCES

During our dinosaur study, the school librarian was super. Whenever she saw pictures or articles, she forwarded them to us. She showed the children a dinosaur filmstrip and even baked dinosaur cookies for them.

The unit on dinosaurs led naturally to other units on:

1. Extinct Animals
2. Endangered Species
3. Prehistoric Mammals
4. Ice Age
5. Cavemen
6. Birds and Lizards
7. Reptiles
8. Dragons
9. Monsters
10. Knights
11. Reality and Fantasy

In addition to stimulating skills in measuring, weighing, and mixing, dinosaur study encouraged an understanding of relative sizes and shapes and the concept of prehistoric life. Moreover, dinosaurs helped kindergartners to see the variety of ways in which knowledge could be acquired and used. The children also developed various artistic skills and a greater appreciation of the arts.

3

The Arts in Social Studies

Lilyan Abramson

Lilyan Abramson plans her teaching with the assumption that every child is entitled to learn about and through the arts. The chapter that follows combines some poignant reflections about Lilyan's own experience as a child/student with a review of some of her own practices as an elementary school teacher. Notable in the chapter is the way she weaves the arts educator and community artist into the education process. Teachers may be particularly interested in her ideas of how to teach children about the many cultures that met and, in some cases, merged, in this country called America. C. F.

I don't know about you, but when I went to school aeons ago, the subject most students hated was social studies, affectionately referred to as "social slush." Because I personally have always had a keen curiosity about people's tom-foolery from the beginning of their appearance on this planet, I did not generally share this common loathing of historical occurrences. However, in thinking back, I must admit that my social studies teachers did little to encourage inspirational thinking on the subject of social progress.

As a matter of fact, one of my teachers was downright discouraging. To teach about the human past she had adopted the time-honored method of requiring students to memorize famous names, dates, and battles. The Punic Wars, as I remember, was her most delectable topic, since they seemed to go on forever, with both sides stacking up grisly piles of dismembered bodies; sending innumerable ships and sailors to a watery death; sacking, looting, and generally making a mess wherever they went. All of this glorious human history seemed to be accomplished by men. There was little mention of people in general, or of women and children in particular, except perhaps as the victims of the sacking and looting.

When I finally studied American History, it was not much better. The concentration was still upon the obligatory list of battles, dates, and stalwart leaders in war and peace. A new dimension was added, however, for now we were treated to what you might consider, with a bit of mind-stretching, an art experience. We had to draw maps, locating the sites of the various Revolutionary and Civil War Battles, with lovely dotted lines to illustrate the advances and retreats of our stalwart leaders and stars to honor their victories or defeats. The ordinary people in whose honor these battles supposedly were being fought were rarely mentioned, or were squeezed in between the sacking, looting, and killing.

Once in a while, during the elementary school years, we were allowed to participate in such artistic endeavors as the painting of a mural. I still remember my one humiliating mural experience. The teacher had decided that my contribution was to be a pageboy from the medieval period approaching a walled and pennant-laden castle. Needless to say, in all the ten years of my life I had never met a pageboy, nor could I remember ever having seen a picture of one. This was some years before the advent of television. However, I did know what a boy looked like. So I proceeded to draw one. The teacher was not thrown into ecstasy with my efforts. As soon as the teacher saw my tentative outline of what was obviously not a pageboy in medieval regalia, but a replica – complete with short hair and knickers – of the boy who sat at the next desk, I was relieved of my assignment. It was handed over to a boy who somehow knew all about how pageboys were supposed to look. So much for my classroom art experience.

Now I am teacher, charged with the awesome responsibility of passing on to elementary school children my acquired knowledge in the social studies area. How do I avoid making the same mistakes that my teachers made and that are still being made in the elementary classroom? How do I develop an understanding among my students that history is an ongoing phenomenon, en-

compassing past, present, and future and above all, concerning itself with people?

What methods or approaches can I bring into the classroom to demonstrate that history is the product of both change and repetition – that it is the record of a never-ending struggle by individuals or social groups to shape an environment, not only to their needs, but to their dreams? How do I allow my students to understand that in this process people are involved not only in battles and the toppling of governments, but often in the clash of conflicting ideas, or the combination of traditions to create new cultural forms, sometimes at the expense of an existing culture? Most important, how do I give my students a sense of their own presence in history?

We know that man's social and economic development is reflected in, perpetuated and moved forward by his production of and participation in the arts (painting, architecture, sculpture, theater, dance, music, literature). If it is these accomplishments that have raised humans above the lesser animals, then we have an obligation to provide, along with a sound education in the fundamentals of reading, writing, and arithmetic, access – either through direct participation or through appreciation – to these activities that have informed the spirit of humankind since its beginning. The art forms created by people are an integral part of life and should be an integral part of the classroom curricula.

The curriculum unit described below is designed to involve children in the early history of America by encouraging them to take a closer look at the *ordinary* people who lived that history – at the pictures they painted, the sculptures they carved, the songs they sang, the stories they told, the traditions they represented.

Who were these people – these "Americans" who would participate in the birth of a new nation, the creation of a new culture? One group, who willingly chose to face the unknown, consisted of adventurers, refugees from political or religious persecution, and poor men and women in search of golden futures. They came in wooden ships, bringing with them, along with their pots, pans, and featherbeds, the traditional culture of the Western World.

These people, who became known as the "settlers," were met by another group already deeply rooted in the New World – the American Indians. The Indian tribes had made their long journey to the American continent centuries before, probably across the frozen wastes of the Bering Strait, bringing with them the cultural patterns of their Asian ancestors.

A third group came unwillingly, bound in irons, transported in unspeakable squalor aboard slave ships from Africa to an alien environment, torn not only from family and friends but also from intricate tribal cultures that had endured for thousands of years.

What happened when these culturally diverse people were compelled to occupy the same territory? How did the culture of the European settlers influence the way they thought about and treated the Indian people? Was the continual warfare between the white settlers and the Indian tribes a case of good guys versus bad guys, or was it the result of two value systems in conflict? How might the history of America be different if the Africans had come here as free men and women? In what ways might our American culture have developed differently if there had been no slavery? How would this have changed our history? These and other questions my students address as they study this unit on early America.

Outlined below are a few projects in the visual and performing arts that I have used with some success to develop the concept that there is a strong interplay between the culture of a people and the shaping of their history. In those areas where I have some proficiency – graphic arts and dramatic story-telling – I supervise the work myself within the classroom. In other areas, such as ceramics, music, and dance, I enlist the help of the arts teachers in the school, as well as that of qualified artists from the area.

PERFORMING ARTS

Dramatic Story-Telling. Story telling is a centuries-old art used by people of all cultures to educate their young in the ways of their ancestors. Each culture has its own collection of stories, fables, myths or legends, handed down orally from generation to generation. By reading aloud and sharing stories representative of different cultures, children learn to appreciate not only that each culture has a very distinctive style, but also that all cultures share common concerns, such as how the sun and moon came to be, the origin of fire, how certain animals evolved, or why being greedy is not an admirable human characteristic.

I use dramatic story-telling to provide practice in enunciation, phrasing, expressive dialogue, and voice projection – explaining to the children that this kind of reading is the first step that actors and actresses must take before they are chosen to act in a play. Before assigning stories to be read aloud by my students, I find many opportunities to read aloud to them myself, because I am a firm believer in learning through modelling. If you do not enjoy reading aloud, there are records and tapes available that can be used as substitutes, or you can bring in a professional story-teller or the school librarian to provide a

model for the class. Capturing the attention of a class with a dramatic story is also a great way to develop good listening habits and to extend attention spans.

Since we are concerned in this unit with the culture of the settler from Western Europe, the American Indian, and the African, I chose a story from each of these traditions to illustrate a common theme: the rejected daughter who is cruelly treated by other members of her family. Most children are already familiar with the story of Cinderella; the Indian version that I have selected is one told by the Wabanaki Indians, members of the Algonquian language group, some of whom inhabited what became the states of Maine and Massachusetts as well as other areas of the Eastern Woodlands. It is called "Oochigeas and the Invisible Boy." [1] The same theme is found in the Western African story "Tiwa and the Magic Eggs." [2]

After you have become familiar with each story, assign the children to three different groups, each studying a different version; explain that each child is to practice and read aloud a few paragraphs as if he or she were the tribal story teller. I have found that all children love to read aloud, even those who are below grade level, if they are given the proper encouragement. In most cases I let the children decide who will read what, because at this age they are usually sensitive and sensible about assigning or accepting tasks suited to individual ability.

If you can meet with each group, after giving them time to get together and practice story-telling, it's a good idea to go over words or phrases whose meanings are not part of the children's vocabulary. Let the children discover the common theme as they present the stories, rather than telling it to them beforehand. Set a definite date at which the children should be ready to present their stories to the rest of the class.

If you have a good tape recorder, you may want to set the story-telling up as a studio taping session with a live audience. Since you will need a quiet environment, have one of the children make a sign with a red light bulb on it. Tack it up on the classroom door to discourage visitors during the taping session. Explain that during the presentation the audience must be very quiet, just as they are in a television studio. The children should be shown how to hold and speak into the microphone and how to pass it along to other students.

After all three versions of the "Cinderella" tale have been presented, start the discussion by asking the children why they think you chose these particular folk tales as story-telling activities. If they are unable to recognize the common theme, try to draw it out by using specific questions: How did the ugly stepsisters treat Cinderella? What work did she have to do around the house? In "Oochigeas," what was the relationship between the two oldest girls and their young sister? What was Oochigeas' special job? How does the story-teller in "Tiwa and the Magic Eggs" let us know how Konah and her mother felt about Tiwa?

What do the stories tell us about how girls were supposed to behave in each of these cultures? If Cinderella were to meet the African girl, Tiwa, and the Indian girl, Oochigeas, what do you think they'd say to one another? Do you think that the difference in their culture would make it impossible for them to communicate or do you think that their similar problems would help them understand each other? Why do you think that all of the stories were about sisters and not about brothers?

When you have established some of the similarities, try to pose questions that elicit understanding of the different activities or attitudes of the various characters. There is a wealth of detail in each story that can be used to show how the people of each culture actually lived.

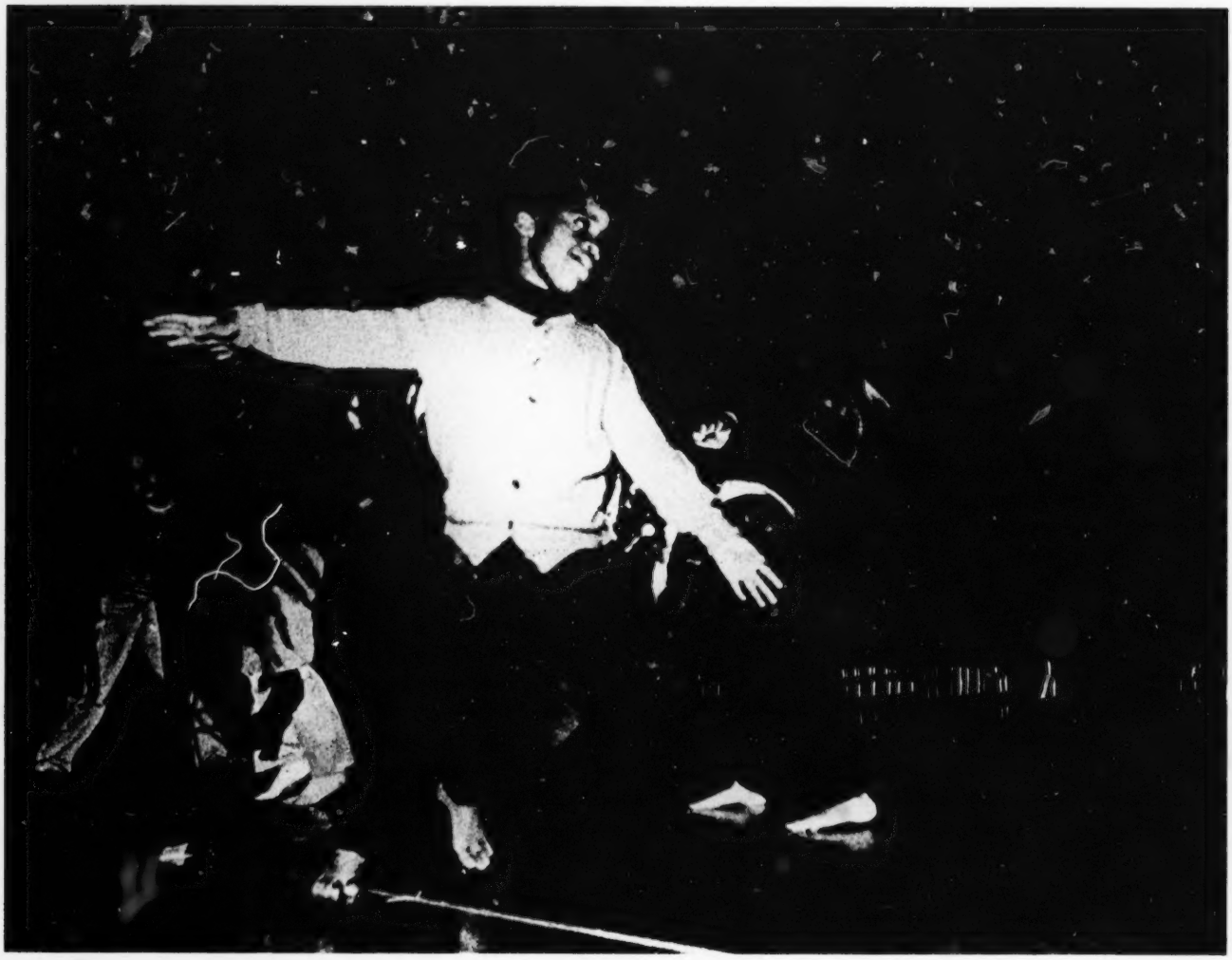
Interpretive Dance and Music. Using a folk tale as a vehicle for a dance performance with appropriate music and narration is another way to involve children in an exciting learning experience which allows them to improvise and to use their bodies to express emotions and ideas. Since I am neither a dancer nor a choreographer, and have little musical talent, I have had to find professional dancers to carry out my ideas. I worked with a young man and woman from a dance troupe in the area. They came once a week for two hours over a period of twelve weeks.

The first few sessions were spent in simple body movement exercises to develop an awareness in each child of how one could move in space. We used the stage of the auditorium and worked in small groups so that there would be plenty of room for experimentation.

When I tried out this idea, part of our curriculum unit in social studies was on Japan, so we worked on a folk tale from this culture as the theme for the dance and musical background. One child, who proved to be more comfortable with acting than with dance, became the narrator who carried the thread of the story as it was danced. With the assistance of the music teacher, the children also learned two Japanese songs and a simple accompaniment, using a variety of percussion instruments to duplicate characteristic sounds of Asian music.

[1] Kay Hill, Glooscap and the magic (New York: Dodd, Mead and Company, 1963).

[2] Verna Aardema, More tales from the story hat (New York: Coward-McCann, 1966)



The same idea may be incorporated into the study of early American history, using a European, African, or American Indian story. An Indian legend, "The Man Who Was Made a Magician," is a story of the clumsy boy at whom everyone pokes fun until he earns their honor and respect by his heroic deeds. Record albums of authentic American Indian music can be used to accompany the narrative dance. Drums and rattles (which are usually on hand in the music room) can be used to accent the rhythms necessary to provide dramatic emphasis.

Another tale that has the kind of simple story line easily adapted to narrative or interpretive dance is the West African Gold Coast story, "The Singing Tortoise." Here the theme is what happens when you can't keep a secret. This tale lends itself nicely to the project because it revolves around the ability of the tortoise to sing as she plays an African instrument called a "sansa" or thumb piano. The thumb piano, which can be made by the children, consists of a small wooden box with two wooden bridges over which strips of metal or wood are mounted. The instrument is played by plucking the strips with the thumbs.

If you are looking for records to provide dramatic background and rhythms typical of the African or of any other culture, consult your music teacher and the resource specialist at your school or public library. In selecting a story to interpret, it's a good idea to consult with the dance artist to be sure that it translates well into the dance medium and can be handled effectively by the children.

One of the really pleasant aspects of putting together a dance program such as this is that you don't have to use a lot of complicated scenery or expensive costuming. We used colored lights to help sustain the mood and theatrical excitement and made costumes from lengths of cheap colored cloth. The children soon learn that although dancing is fun, it also requires hard work and

strenuous movement. Elaborate costumes often inhibit gestures and movement in space, preventing the child from using the body freely and imposing limits on the natural physical extension of an idea or emotion.

Whenever I have worked with professionals in the arts, my role has been to develop the original idea, to create enthusiasm for the project among the children and their parents, to encourage when they falter, and to praise when they achieve. For the Japanese dance production, I also worked with the parents and children to make the costumes, and with the child who was chosen as narrator to be sure that her spoken words harmonized and fused with the spirit of the dance.

Putting on a final polished performance, advertised for weeks in advance, does not have to be part of the program. Since each arts project represents an opportunity for children to extend their own images and horizons as well as to develop new skills and concepts, the final performance can be presented as an informal sharing of a delightful learning experience with parents and friends.

VISUAL ARTS PROJECTS

Because I have had some training in the visual arts, I particularly enjoy using them in the classroom to underscore social studies concepts. "Hold on!" you exclaim, "What about the teacher who doesn't have training, the members of the 'can't draw a straight line clan'?"

Well, now is the time for you to enlist the help of the art teacher. First of all, the kind of arts projects that you can do in the classroom are not the same, generally, as are done in the art room. Although the art teacher has the advantage over you in terms of know-how, you have the advantage of longer, continuous periods of time during which the children can work on something. For whenever they have finished their assigned work in math, reading, or spelling, to their and your mutual satisfaction, they may go the art table to work on their projects.

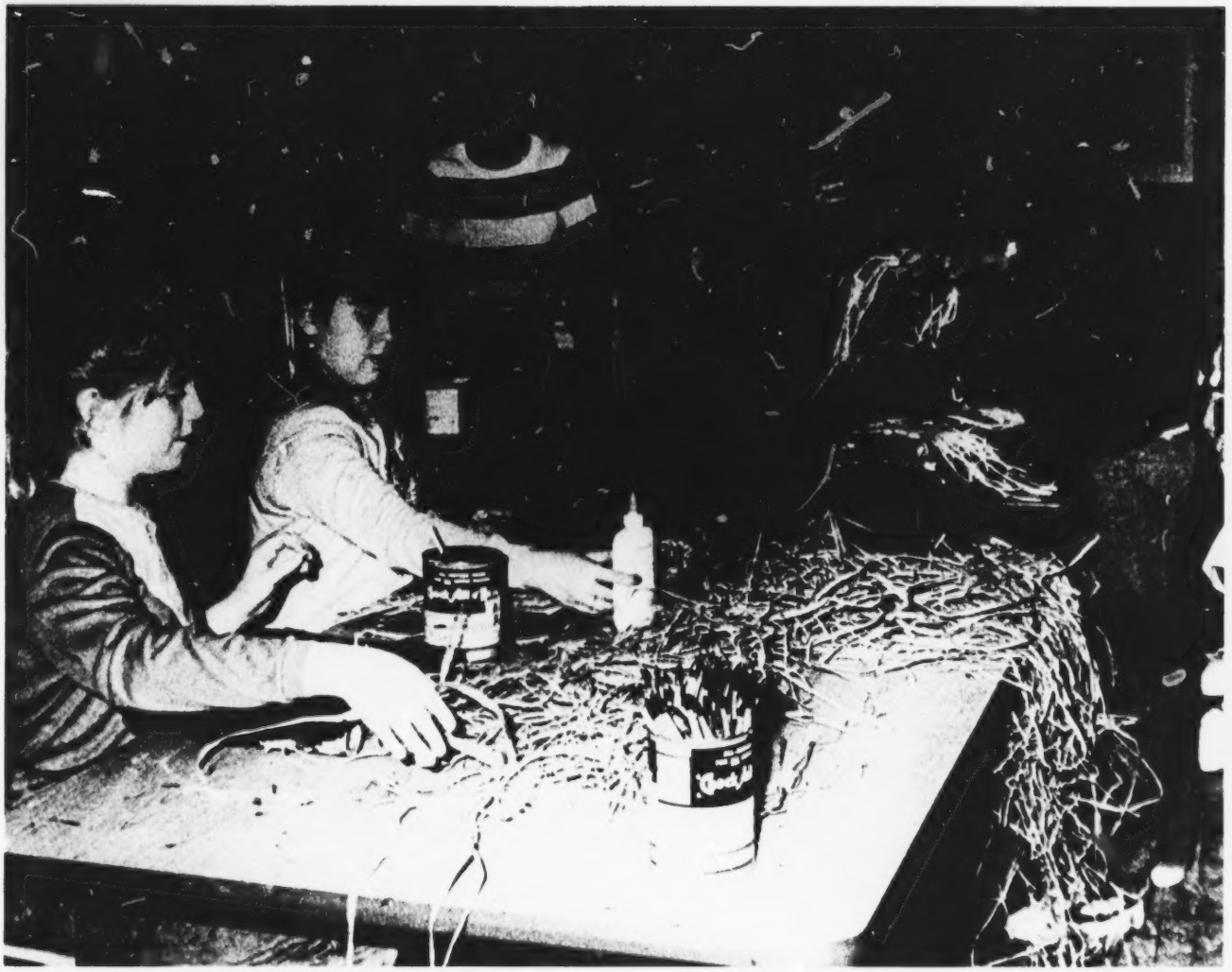
You really do not have to be a trained artist to provide art experiences for your students. You do need several gallons of enthusiasm for what you're doing, a variety of appropriate tools and materials on hand in the classroom, good resource materials that can provide ideas for projects, and a willingness to experiment yourself with the tools and materials so that you can help the children when they run into trouble. Let the art teacher provide the skills demonstration and the artistic guidance.

When I use the visual arts in my classroom, there are three precepts that I try to keep in mind. The first is that *children react to and use materials in individual ways.* Not every child likes or is able (at least in the beginning) to work successfully with clay. I try to provide at least three different choices of materials – clay to model, linoleum blocks to cut and print, wood to carve. Before a child begins to work with any materials, I discuss the ways in which the materials and tools are used and give brief demonstrations, explaining each step as I go. The art teacher can help with this. If I have samples of works done by former students, I display them as encouragement. A child who has experienced success in one medium often becomes the spark that kindles interest of another child in that medium, and sometimes becomes the teacher, explaining to a classmate how to proceed. There have been occasions when the enthusiasm that has built up in the class for trying a particular medium is so great that I have been hard put to find enough materials for everyone who wants to try the skill.

One thing that I avoid is having everyone working on the same thing at the same time. The visual arts lend themselves to individualization. Although I may have a dozen students all working in the same medium, each one has chosen a different theme.

The second precept is the idea that *art is not in the fingertips. It is a conceptual process that begins in the mind.* Before you can paint a picture or whittle a wood block, you have to have an idea in your head. When the idea solidifies, it may become a painting, a piece of pottery, or a sculptural form. Children need to understand that when they are having difficulty with an art project, it is more often because they do not have a clear idea of what they are trying to do than because they lack artistic ability. When children come to me whining, "Mrs. A., I just can't do it!" we talk about it. I ask them to take a good look at the original model that inspired their idea to see how it has been put together. What large shapes do they see? Are there triangles, circles, rectangles? Is one shape larger than another? Does the design contain mostly straight lines, or does it consist of a series of curves? Sometimes it becomes obvious that what the child has chosen to do really is beyond his or her capability. In that case I try to find something similar that will allow a successful result. I have rarely met a child who is incapable, with proper direction, of producing a satisfactory project.

The third precept is that *children learn first through imitation.* Before they can create in a particular medium, they have to see examples of what other people have already achieved; they have to know what can be done. At the beginning of each unit I make sure that our classroom library contains a selection of books and magazines illustrating good reproductions of the art produced by the people whose culture we are studying. Here is where the school librarian comes in handy!



When the children have found something, they bring their discovery to me, and we talk about whether or not it's a good choice in terms of the materials we have to work with and the skills level suggested by the work. The children learn that a design originally produced as a piece of sculpture does not always work as a block print. Or they may learn that there is a type of sculpture that must be built on skeletons of wire or other firm material (called armatures) in order to be successful.

Before they begin actual work in the medium chosen, the children are required to present a free-hand sketch of what they want to achieve. Sometimes the children have to try several sketches before the desired result is achieved, but they rarely abandon their ideas if you work to sustain their enthusiasm.

SUMMARY

The arts activities described above and the idea of using the arts as a vital part of the curriculum are applicable to *all* children, regardless of intelligence or demonstrated creative ability. I have been using them and amplifying them in my classroom for several years.

Integrating the arts into the curriculum not only expands the world of the child, but adds two very important "R's" – those of *r*esearch and *r*easoning – to the traditional three "R's" of reading, writing and arithmetic.

Integrating the arts into the curriculum also makes magic. I have seen children, some of them severely learning-disabled, with attention spans of about five minutes, become so intent on their projects that they are able to concentrate for increasingly long periods of time and see a task through from beginning to end. I have seen children who drag themselves to school become revitalized, transformed, eager to extend their new-found joy and success to all the subjects that are included in our elementary curriculum.

4

Nocturnal Animals

Faye D. Freeman

Have you ever had difficulty falling asleep because of the animal sounds at night? When Faye Freeman moved to the Connecticut countryside, little did she know that this would inspire a new teaching unit. It seems that the Connecticut woods breed all kinds of noises made by animals of the night. Since Faye was responsible for teaching the fourth grade during the year of her move, and the fourth grade was studying animal life as part of their science curriculum, it seemed natural to share with her class her nocturnal experiences. Since Faye has always inspired her students to use the arts in order to enhance the basic curriculum, it was only a question of how to use art, music, dance and drama in studying the habits and activities of nocturnal animals. The following essay describes Faye's efforts to teach her students about those North American animals that are happiest doing their chores and having fun while the rest of the world is asleep. C.F.

The nocturnal animals project developed as a result of my keen interest in the sounds of night. Living in the Connecticut woods introduced me to a mystical series of strange and unknown sounds. Because of the darkness, my sense of hearing became quite acute. I decided to investigate the habits of nocturnal animals not only for myself but for my fourth graders as well.

The subject of nocturnal animals is seldom pursued in the basic science units of elementary schools, although it is a perfectly legitimate way of satisfying curriculum mandates. These animals and their mysterious ways lend themselves to creative and innovative methods of teaching. Students have always been fascinated by the secrets of the dark. What an excellent way to introduce the process skills of observing, comparing, inferring, analyzing, synthesizing and evaluating!

The nocturnal animals project is recommended for Grades 4–6. However, teachers of grades K–3 can adapt this project for their students. The students work either independently or in small groups on activities such as creative writing, research, and arts and crafts projects. The assumption is that before students can grasp the concept of nocturnal animals, they should be exposed to the spiral continuum of knowledge presented in topics such as pets, reproduction, survival, habits and habitats.

Nocturnal animals found in the vicinity were selected for an in-depth study because basic research materials were readily available: the bat, fox, flying squirrel, raccoon, and skunk. The books and films available in the school and public libraries provided background information on various nocturnal animals.

Teachers might find it helpful to organize their class into research groups, one for each of the nocturnal animals to be studied. Each "committee" of students might then read everything they can about the animal and be prepared to answer the following questions:

- How are nocturnal animals important to the ecosystem?
- In what part of the country are these particular animals found?
- How do different geographical areas of our country affect the habits of nocturnal animals?
- How do the hibernation habits of these animals affect man?
- How do nocturnal animals protect themselves?
- How are these animals a part of the food chain in their natural habitats?
- How do the migration habits of these animals affect man?
- How do changes in the length of day and night affect the habits of nocturnal animals?

At all student levels, cognitive growth should be stressed. By being given problems to solve, develop the

skills students necessary to strengthen divergent thinking.

I recommend that you have several class discussions about nocturnal animals. Play a tape of night sounds and encourage the students to listen attentively the various sounds to identify. In order to ascertain whether the students are familiar with these sounds, encourage them to guess what animals are making the sounds. If some of the students own tape recorders, encourage them to record the sounds outside their homes in the late evenings when street noises have quieted down.

ACTIVITIES

The activities suggested below incorporate ideas that require the student to make or compose something, exercising not only new knowledge of a particular nocturnal animal, but imagination and artistic ability as well. All activities require considerable preparation on the part of the classroom teacher, and in many instances, are better done by teaming the classroom or teacher with the art teacher, music teacher, or a community artist.

- Make a nocturnal animal mobile using oak tag, pipe cleaners, and coat hangers.
- Play a game where the students describe each animal in riddle form: Who am I?
- Develop a color-coded chart listing the foods each animal eats. Use a primary color for vegetables, a secondary color for meats.
- Compare and contrast the physical characteristics of each animal's habitat.
- Build a picture file for each animal. Have the students make drawings of the animals in action.
- Make animal masks and puppets and present a puppet show.
- Make a mural depicting one of the habitats as background for a puppet show or play.
- Make a cartoon or realistic slide/tape presentation about nocturnal animals.
- Develop dioramas for each habitat using shoe or cereal boxes.
- Design animal sculptures using clay, paper-mache, or salt ceramic. Paint them in their natural colorings.
- Write a story about:

  How Not To Become A Raccoon Coat...
  If I Were...
  From the Eyes Of...
  Day In The Life Of...
- Have a parade of nocturnal animals.
- Make a mini-book of nocturnal animals that describe their characteristics, foods and habitats and includes written contributions from all the students.
- Develop a theatrical production about nocturnal animals:

  Design and make the costumes and scenery

  Select background music and sounds

  Develop dance routines to demonstrate how each animal moves, using jumping and swinging movements. Show how many animals have definite ways of reacting to pleasure and displeasure, for example.

Students definitely appreciate having their works displayed in and outside the classroom (corridor, library, showcase). Give the students opportunities to share what they have learned with other classes and parents. Invite other classes to see your puppet show or play; include them when you show a cartoon or slide/tape presentation on nocturnal animals. A culminating activity for this project includes a visit to a nearby zoo.

The nocturnal animals project was originally designed for twenty-four fourth graders heterogeneously grouped. This project entailed many hours of research for me and the students. Because of my own interest and motivation, the students displayed a creative interest in the project and asked for more activities to help them expand their knowledge about nocturnal animals. The project fostered group participation, cooperation and responsibility in problem-solving techniques and inspired a heightened awareness and knowledge about the sounds of the night.

5

Music In The Classroom

Clivetta Johnson

As a music teacher reassigned to a fifth grade classroom, Clivetta Johnson naturally planned to include music as one of the basic subjects covered during the year. Little did she realize how difficult it would be for her to fulfill her goal with all the other demands and requests upon her time as a classroom teacher. Not one to give up easily, however, Clivetta managed to find solutions to the problems of space, equipment, selection of appropriate materials, and integration of musical knowledge into the basic curriculum of her pupils. Many of the ideas that she developed can be adapted by classroom teachers without extensive background as musicians and it is these ideas that she shares with you. C. F.

CONNECTIONS

When I began to explore just how music could be integrated into academic subject areas, I methodically considered each area, determined to find a way to link it with music. I found that some subject areas naturally lead to an inclusion of music while other areas are more difficult. I concluded that it isn't necessary or even desirable to impose a connection where one does not easily exist. The important idea is that music should become a natural, frequent and enjoyable part of classroom routine.

What follows worked for me. There are undoubtedly many other ways of combining music and various subject areas that can be added to this list by teachers with different perspectives and backgrounds.

LANGUAGE ARTS

Language arts and music both belong to that area called the "creative arts" and bear a close relationship to one another. They overlap, contribute to, and strengthen each other. It occurred to me that relationships and/or activities such as these might be explored:

1. Sharpen the skill of listening by introducing young children to sounds of all kinds – musical and non-musical. Have musical "conversations" with children by singing simple questions and inviting them to sing answers. Clap a rhythm and challenge the class to duplicate the rhythm with their own clapping. Set aside a few minutes each day or so for this activity and try to make the rhythm patterns longer and more complicated.
2. Play a piece of recorded music which is unfamiliar to the class. Discuss with children what they heard in the music. Listen again, listing on the board their suggestions. After listening, have the children write a story to fit the music. Remind the children of the television plays they have watched and the background music that is present. Ask them to ignore the story, listen to the music, and report to the class what they hear.
3. Begin a listening session with a recording of a musical composition (title withheld), and ask the children to make up a title for the music and explain, both in writing, why they chose that title.
4. Choose the lyrics of a song and present the lyrics as poetry first. Then play the recording of the song and discuss how the music affects the lyrics and vice versa. Use the words of a song to develop the skill of drawing inference and interpretation.
5. Point up the use of music as propaganda in political and protest songs. Play records and tapes of old campaign songs, war songs, or popular songs of the 60's and 70's.
6. Use two compositions written about the same subject to sharpen the skills of comparing and contrasting. This may be done with vocal or instrumental music. Example: "The Storm" from the *William Tell Overture* by Gioacchino Rossini and "The Storm" episode of Ludwig van Beethoven's Sixth Symphony (*Pastoral*).

7. Syllabication is clearly illustrated in song lyrics. Children learn that the accented syllable of the word is often placed on the strong beat of the music. Ask your children to create new lyrics for a familiar piece of music.
8. Encourage creativity by selecting a familiar folk song, analyzing the lyrics and music, and then improvising variations by asking the children to change the words, rhythm, or tempo. Note the effects of the changes.
9. Invite children to listen to and then sing television or radio commercials. In what ways are sounds and music used to heighten the impact of a particular commercial? Why are songs used to advertise many products? Ask the students to create commercials using familiar or original tunes.
10. Imagery of character types, real or fantasy, animal or human, can be heightened when appropriate music is used. Examples: *Peter and the Wolf* by Sergei Prokofiev, *Symphonie fantastique* by Hector Berlioz, or Camille Saint-Saëns' *Carnival of the Animals*. Ask children to write about, draw, or paint the "characters" described in the music.
11. Use music to "set the scene" and mood for selected readings. Examples: *Peer Gynt Suite No. 1* by Edvard Grieg, *Nocturnes* by Claude Debussy, or *The Grand Canyon Suite* by Ferde Grofê. Have the students write a short story and select background music for it.
12. If you want to teach descriptive writing, an excellent musical tie-in is Claude Debussy's *Prelude* à l'après-midi d'un faune or *La Mer* by the same composer. Ask the students to write a story or creative description consistent with the music.
13. Designing a multi-media show can be an excellent learning experience. Instruct the students to write an original story or poem, create illustrations on acetates for overhead projection, and select and tape the appropriate background music. Or, choose either classical or popular music and then search for pictures to fit the mood of the music or the words of the song. These pictures could be slides of drawings or paintings done by your students. Children can do all of these activities in small groups with your guidance.
14. Sing songs in other languages. If you have children who are bilingual, ask them to bring in songs they and their family sing in other languages. Ask them to teach the songs to the class.
15. Link descriptive writing and the writing of advertisements with the identification of musical instruments. Ask children to write advertisements for instruments that have been "lost." They may not use the name of the instrument in their advertisements, but should draw heavily upon descriptions (size, color, characteristics). Can other class members identify the instrument based only on the description?

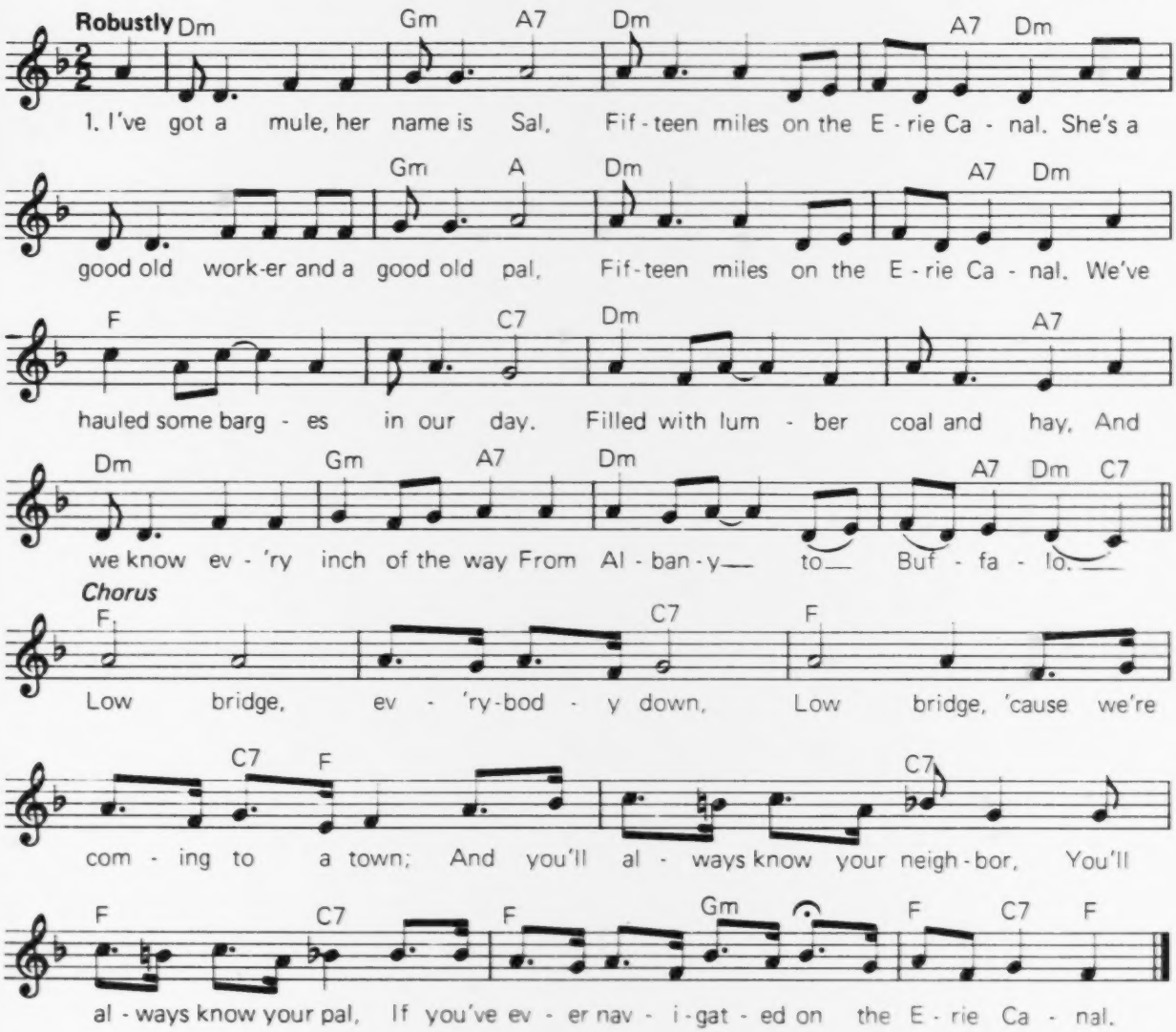
SOCIAL STUDIES

The history of man is reflected in artistic endeavors. The child becomes intimately involved with the time and the event under study through singing the songs, drawing or painting the events, and recreating the dances of the period. In essence, the student recreates the time and the place in a very personal way.

1. A unit on transportation ties in nicely to *The Little Train of Caipra* by Heitor Villa-Lobos. Contrast and compare this train to the one depicted in Arthur Honegger's *Pacific 231*.
2. Underscore the moods of war by listening to songs associated with American wars. Songs such as "Goober Peas" and "Over There" from World War I or "Don't Sit Under the Apple Tree" from World War II are just a few of many possible selections.
3. Focus on our natural environment through research into the predecessors of present day musical instruments. What materials from the natural environment were used? How were they used? Materials for studying early instruments may be available from your music teacher, a nearby museum, and your school or public library.
4. Show your students how music is used for political and protest reasons. Play recordings of campaign songs or popular "message" songs of the 60's and 70's.
5. To add interest to the study of maps and map terminology, try playing Bedrich Smetana's *The Moldau*, which is a musical portrait of a river rising from two streams, increasing in depth and width, and rushing past cities.
6. Capitalize on people's love of travel and learn about regional areas and states. Explore the U.S.A. via a particular highway. What states will we travel through? What sights will we see? What work do the people do? Children can then, on the basis of what they have learned about the regions encountered on their trip, see if they can turn this into a musical jour-

ney by selecting songs which in some way form links to facts they have discovered. Good routes to consider are Interstate 95 and Interstate 80. Most anthologies of popular songs include selections like "Shenandoah," "Chicago," "New York, New York," and "On Top of Old Smokey."

ERIE CANAL

United States

Robustly
Dm Gm A7 Dm A7 Dm
1. I've got a mule, her name is Sal, Fif-teen miles on the E-rie Ca-nal. She's a
Gm A Dm A7 Dm
good old work-er and a good old pal, Fif-teen miles on the E-rie Ca-nal. We've
F C7 Dm A7
hauled some barg-es in our day. Filled with lum-ber coal and hay, And
Dm Gm A7 Dm A7 Dm C7
we know ev-'ry inch of the way From Al-ban-y to Buf-fa-lo.
Chorus
F C7 F
Low bridge, ev-'ry-bod-y down, Low bridge, 'cause we're
C7 F C7
com-ing to a town; And you'll al-ways know your neigh-bor, You'll
F C7 F Gm F C7 F
al-ways know your pal, If you've ev-er nav-i-gat-ed on the E-rie Ca-nal.

2. We'd better get along, old pal, fifteen miles on the Erie Canal,
You can bet your life I'd never part from Sal, fifteen miles on the Erie Canal;
Get up there, mule, here comes a lock, we'll make Rome by six o'clock,
One more trip and back we'll go, back we'll go to Buffalo.

MATH AND SCIENCE

On the elementary level, mathematics and science are the subjects for which it is often difficult to find a natural tie with music, unless one has a sufficient background in both subject areas. It is quite common to find that professional scientists and mathematicians are avid participants in music as an avocation. Students might ponder the reasons for this affinity.

Math Music is based on sound in time. Time is expressed in mathematical terms. With that in mind, it is easy to see how musical analysis might underscore certain mathematical or number concepts.

1. Steps of the scale, interval skips and intervalic relationships are based on a number system. You might use these relationships to reinforce simple number concepts.
2. Rhythm involves counting. The number of beats and measures in phrases and sections of a musical composition can be applied to the mathematical concept of multiples.
3. Note values and duration involve the concept of fractions.
4. Some of my math classes have enjoyed doing their assignments with music playing softly in the background. For these particular groups, music enhanced rather than distracted from their degree of concentration. There have been other classes who found the practice disturbing.

Science The use of music and musical instruments, in particular, is a most effective means of exploring and experimenting with the study of sound waves, sound energy, and acoustics.

1. Use the tape recorder to gather sounds from the environment — sounds that please and sounds that annoy. What is different about sound that is music and sound that is noise? Find music that "pictures" these sounds either in a concrete way (George Gershwin's *American in Paris*) or in an abstract way (Beethoven's Sixth Symphony, *Pastoral*).
2. The principles of sound reproduction are experienced when children make their own musical instruments. Many of these instruments can be made inexpensively from "found" objects and scrap materials. Most school libraries have at least one good book on the subject. Make the instruments early in the year so you will have them to use throughout the year.
3. Since children enjoy listening to songs and instrumental music about animals, a unit on animal life incorporating music works very well. After listening to an appropriate selection, ask: What kind of animal is being musically "drawn?" What instruments depict the animals? How does the music suggest the movement and/or other characteristics of an animal? What elements of music (rhythm, texture, melody, form, style, tone color, harmony) contribute to the effect? Depending on the animals under study, Camille Saint Saëns' *Carnival of the Animals* may be an excellent choice. In it are musical portraits of a lion, hens and cocks, horses, tortoises, an elephant, a kangaroo, a swan, an aviary, and an aquarium. Ask students to dance to the music, imitating particular animals.

ABOUT MUSIC IN THE CLASSROOM

I am only one of many people who have tried to establish connections between music and the basic subjects; yet in so doing, I try to convince others to give music its rightful share of educational time. Too often, music is thought of as a "frill" and, as I have experienced, is usually one of the first areas to be cut in a budget reduction. Music has a primary value to the field of education. Think about the skills which are needed to perform a piece of music. Think about body coordination, directionality, and small muscle control. Think also about eye-hand coordination. Think about having to read and understand symbols, tracing them from the printed page to the brain, and to the hand and mouth, and then to sound. Think about the necessity of combining multiple symbols and manual dexterity at the same time. Think about the immediate feedback. After all, musical mistakes don't just remain silent and unnoticed on a page. Think about the demand to perform a series of actions in set periods of time. Think of having to fit these actions precisely to those of others. Children gladly meet these demands because they also gain pleasure, pride, and a sense of accomplishment in making music.

CLASSROOM TEACHERS AND MUSIC

"I'm not a trained musician!" is the response by classroom teachers when the subject of music is raised. Is it necessary to have musical training? It certainly helps, but the lack of training should not be a deterrent to including music in your program. Of course, teachers without formal training cannot be expected to teach a child to play an instrument or to understand various technicalities of music. These areas are properly left to the music specialist. What can be taught is a positive attitude, and what

can be given to the child is exposure to music beyond that which the everyday world offers. Children should be encouraged to broaden their musical horizons through studying man's heritage of musical literature. They should be given opportunities to perceive and become sensitive to the elements of music. Every child has a right to become as familiar with the vocabulary of music as with the vocabulary of any other subject.

The teacher's attitude toward music is of paramount importance. Enthusiasm sets the example and shapes the attitude of the child. What can classroom teachers do?

1. Learn about the basic elements of music (melody, rhythm, harmony, tone color, texture, form, and style) and how they fit into the overall picture.
2. Develop self-confidence and show the children your own enjoyment. It is not necessary to "have a voice" in order to enjoy group singing. Many music teachers do not have cultivated voices. It is, however, important to sing on pitch.
3. Acquaint yourself with the basic series of music books in your school. These books contain songs with interesting anecdotal comments. The index in the teacher's edition may categorize the songs for easy linkage with other areas. The basic music series often includes recordings of the songs contained in the books. The accompaniments are attractive, and they are very helpful when the group is being introduced to a song for the first time.
4. Many other recordings are available for classroom use. Schools have collections as do public libraries. Find out what is available and what you can use. Quite often, albums contain booklets with program notes. Ask your music specialist about different ways to use the records you select.
5. Use parent musicians. Try to persuade them to play

or sing for your class. If possible, find out what selections they will perform and inquire if they might be willing to tell the children something about the music or composer. Or, do the research yourself. This will allow you to incorporate various motivational activities, thereby increasing your students' anticipation and enjoyment of the visit.

Music teachers are very important resources. Develop a good working relationship with the people assigned to your school. They are more than willing to assist you in several ways. They can:

- suggest appropriate songs for singing or listening
- supply information about the music you have selected for your presentation
- suggest techniques for teaching the elements of the music
- introduce a new song or musical topic to your class. Ask if you might tape this session so you'll have it to refer to in follow-up classes
- team-teach with you, lessons or units which integrate music with other subject areas
- assist in making arrangements for musical demonstrations or performances by student musicians or community artists

GETTING STARTED

Start by selecting music you enjoy. When you introduce music unfamiliar to the children, give them a chance to digest it, then replay it. Start with music that has a definite melody and regular rhythm. Ask the children to hum the major melodies with you. You and the children will enjoy exploring new music together. Do not be disheartened if children at first are not receptive to a new type of music. Discuss their reactions in a positive manner. After they have listened several times and become more perceptive of the elements in the music, their reactions will change.

SETTING THE MOOD

With any subject, children are more receptive when certain motivational activities precede an experience. These motivating tactics are effective:

- If there is a story connected to the music, tell it. Some music is based on myths and legends.
- Have the children dramatize or move according to the story before hearing the music.
- Discuss mood with children. Ask questions about their feelings.
- Often, symphonic music is based on folk tunes. Teach them the folk song first and watch their delight when they hear the melody in symphonic form. Some examples are *American Salute* by Morton Gould (uses "When Johnny Comes Marching Home"), *Billy the Kid* by Aaron Copland ("Good-by, Old Paint"), *A Lincoln Portrait* by Copland ("Campstown Races"), first movement from *Symphony No.9 in E minor* by Antonín Dvorák ("Swing Low, Sweet Chariot").
- Give the children a listening task. For what should they listen? Perhaps a particular instrument, perhaps a sudden change in dynamics? A listening guide written on the board is useful.

PLANNING RESPONSES

Decide how you want children to respond after a listening session. During the second playing you may want them to move rhythmically to the music. You might use the instruments made earlier in the year. Sticks make good tapping noises to go along with the ticking sound of the clock in Kodaly's *Hary Janos Suite*. Use blocks of wood covered with sand paper to imitate the sound of the train when you play train music.

Because the mood is easily broken, all materials should be at hand before the lesson begins. Be sure there is room to move or that the instruments are ready for use. Attending to these details will make the learning experience progress smoothly.

6

The School Library Media Center

Rhoda Katzenstein

Rhoda Katzenstein describes some of the ways classroom teachers, arts educators and librarians can provide a coordinated approach to learning about the different arts, and how they can be coordinated with other subject areas. Her ideas serve to remind all teachers of the extensive number of available books on art, music, dance, drama and literature, as well as slides, photographs, records and films. C. F.

The school library and resource center can and should be a place of inquiry, experience and discovery. Here, in a pleasant and peaceful setting, basic inquiry and acquisition of a wider knowledge begins. Here students can choose, explore, browse, examine, listen, view, and think.

What follows in this chapter is a guide, an ideal to be sought by teachers and librarians alike. But what is suggested here is most possible when the following conditions exist:

1. Flexible scheduling in which class periods are determined according to need, open time to work with individuals or small groups of students, time for cooperative planning between teachers and librarians, and the opportunity for librarians to visit classrooms regularly to complement the curriculum
2. Adequate time between library periods for removal of materials used by a previous class and arranging materials for the next session
3. Time to design and develop displays, and to plan for speakers or other guests and special events (Library Week, Book Week, and holidays)

The school library and resource center is often one of the most attractive and comfortable rooms in the building. It is a place which teachers and students can use in their quest for information or for pleasure in reading and viewing. How can this resource be used to maximum advantage in support of the arts in education? Here are some activities that you may not have thought appropriate to library use, but they are! The activities give children a chance to try the skills they have learned from their classroom teachers and the librarians.

BASIC LIBRARY ACTIVITIES

1. Help students develop an "arts terminology" through guided discussion, skimming, and reading. Words related to creative expression, such as *composition* or *choreography*; words related to style, such as *abstract, modern, traditional*; words related to critical appreciation of a painting or a musical performance, such as *dynamics, color, balance*; and words related to historial periods and styles, such as *Baroque, Romantic, Renaissance*, can be reinforced through library work. The books, pictures, filmstrips, and other resources are there to be used, and so are the various indexes.
2. Enable students to become familiar with arts-related categories and classifications. Have them look up subject headings such as ART, MUSIC, DRAMA, DANCE, THEATER, and CRITICISM and identify the subheadings listed. Instruct them in using the *Subject Guide for Books in Print* and the *Reader's Guide to Periodical Literature*. Discuss with children the many books and articles published each year on the arts.
3. Help students to refine their research procedures. If the child is preparing a biography of a famous composer, help him or her to look up several versions of the composer's life, as well as books related to the times in which the composer lived.

INTERDISCIPLINARY INQUIRY ACTIVITIES

The library is the logical setting for the cross-fertilization of ideas and assignments. Here are some

activities in music, art and dance that can relate to subjects such as math, ecology, cultural studies, mythology, folk tales, geographic studies, oceanography, poetry, space, and the human body.

MUSIC

Encourage students to:

- Listen to music of other times and places.
- Discover instruments used at the time or place of a particular project.
- Find music books, records, and tapes which include activities, game chants, and group singing.
- Play music to accompany art slides or an art-making.
- Demonstrate the use of program music.
- Link music to books on the same theme.
- Play folk music and fit it into studies on Indian, Asian, African, European and Oceanic cultures.
- Find information on specific musical compositions.
- Discuss how music is used as accompaniment to films and videotapes.
- Read biography and fiction related to music and musicians.
- Select music which fits as background music to their creative writings.
- Find periodicals that feature musicians or musical performances.

ART

Help students to:

- Recognize different types of illustration (photograph, drawing, painting reproduction).
- Recognize different techniques of illustration (line drawing, watercolor, etching, woodcut, collage).
- Recognize several works by the same illustrator.
- Recognize the importance of unifying the text in a book with illustrations.
- Learn history through different artists' renditions of people, places, and events.
- Note changing ways artists have depicted the human figure, animals, landscape, and still life throughout history.
- Locate and identify works found in museums and learn more about the artists.
- Relate the written description of a work of art to its graphic appearance.
- Describe in writing a painting or sculpture.
- Learn about cultural heritages through art.
- Use periodicals in expanding their knowledge of art and the art world.
- Use biography and fiction in expanding their understanding of art.
- Use art in math by reading about Escher, Calder, perspective drawing, and other topics.
- Use art in science by exploring microphotography, art in nature, and the physical properties of perception.
- Illustrate their reports through pictures, murals, dioramas, sculpture, and masks.

DANCE

Show students how to find materials that:

- Describe and illustrate dances from other times and places.
- Relate folk dancing to a culture through topics such as superstition, religion, and celebration.
- Describe how dances are performed.
- Compare folk and theatrical dance.
- Show pictures of dance costumes and sets.
- Tell about famous dancers of yesterday and today.
- Tell the stories of famous ballets.
- Show dance performances on film or videotape.

OTHER ACTIVITIES

1. The library can be a museum or gallery, with displays of professional and student-produced exhibits. Visual and audio materials relating to a study unit can be displayed. To culminate a unit, the library is a logical place for the entire school to share in student work – dioramas, pictures, murals, reports, and original booklets.
2. The library can be an intimate auditorium where one or more classes meet with visiting artists, musicians, dancers, folk singers and storytellers, puppeteers, designers, architects, painters, writers, and illustrators.
3. The library is a source of information about places to visit – museums, nature centers, art galleries, local programs in drama, dance and music, movie and television programs.
4. The library is a place where children can perform informally for small groups. Media activities such as videotaping can be accomplished in a setting that is less "hollow" than a classroom.

The library can be the hub of an arts-in-education program, a place for research, performance, workshops, and casual meetings. Librarians and resource center specialists are encouraged to provide opportunities for children to learn about arts and their role in the world.

Photography by IMAGES: Rosenfeld and Marmor